feather in his cap. In the course of his study of the part he had found that the youthful fops and gallants of the period put in their hats anything that they had been given —some souvenir " dallying with the innocence of love." And he wore in his hat a sprig of crimson oleander.

It is not usual, I think, to make much of the Rosaline episode. Henry Irving chose with great care a tall dark girl to represent Rosaline at the ball. Can I ever forget his face when suddenly in pursuit of *for* he saw *me.* . . . Once more I reflect that a *face* is the chiefest equipment of the actor.

I know they said he looked too old—was too old foi Romeo. In some scenes he looked aged as only a very young man can look. He was not boyish; but ought Rorneo to be boyish ?

I am not supporting the idea of an elderly Romeo. When it carne to the scenes where Romeo " poses " and is poetical but insincere, Henry *did* seem elderly. He couldn't catch the youthful pose of melancholy with its extravagant ex-pression. It was in the repressed scenes, where the melan-choly was sincere, the feeling deeper, and the expression slighter, that he was at his best.

" He may he good, but he isn't Romeo," is a favourite type of criticism. But I have seen Duse and Bernhardt in " La Dame aux Camelias," and cannot say which is Marguerite Gauthier. Each has her own view of the cha-racter, and each *is* it *according to her imagination.*

According to his imagination, Henry Irving was Romeo.

Again in this play he used his favourite " fate " tree.

It gloomed over the street along which Romeo went to the ball. It was in the scene with the Apothecary. Henry thought that it symbolised the destiny hanging over the lovers.

It is usual for Romeo to go in to the dead body of Juliet